

**CARROLL
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**9 EAST 44TH STREET
NEW YORK**

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Carroll Galleries

9 East 44th Street, New York

1915

Second Exhibition of Works
by
Contemporary French Artists

Exhibition Continues
to
Saturday, February 13th, 1915

Second Exhibition of Contemporary French Art



THIS exhibition of the works of the French moderns consists entirely of oil paintings, sculpture and ceramics. Our first exhibition of modern French art this season consisted of water-colors, drawings and etchings. This second group is not a chance association of paintings and sculpture more or less alike in style. Beneath their superficial likenesses and differences lies the principle of illustrating what French artists of our time are aiming at and doing. The works here assembled have been deliberately selected from many available because they represent the vital French art of to-day.

We believe that only through such an exhibition can an observer form a true impression of contemporary French art and its tendencies. French art of our time is rich in strong men and the work of other French artists has been chosen for a third exhibition later in the season.

Among the seventy works presented in this second exhibition are:

Sixteen examples of the work of Odilon Redon. The long life of this veteran takes us back to Delacroix and Romanticism. His fifty years of painting show an unabated fidelity to the cult of the idea. Amongst the examples of Redon's work here exhibited are to be found the very flower of his production.

Another artist of this second group who relates our time to the past is Georges Rouault.

We here show seven paintings and five ceramics by Rouault. Rouault was a pupil of Gustave Moreau and is to-day the curator of the Moreau Museum in Paris. Both Redon and Rouault have been of great importance in the development of the decorative arts in France—Redon through the inspiration of his color and by his cartoons for the Gobelins and his influence there, and Rouault by his work in ceramics, of which we are fortunate in being able to show five examples.

Indeed, one of the distinguishing features of recent French art is the increasing number of leading artists who have seen the necessity of giving to the fine arts a harmonious setting in the applied arts. Thus Duchamp-Villon, four examples of whose work—three bas reliefs and one sculpture—are exhibited here, has evolved a scheme of architecture suited to the spirit of our time and its method of building; Paul Véra, three of whose paintings are shown here, has done admirable work in the making of furniture. Some of his woodcuts were shown at our first exhibition. Véra has, with Dufy, six of whose works are exhibited here, contributed to a revival of the finer kind of book illustration. Examples of these were shown in the wood engravings by Véra and Dufy which formed part of our last exhibition.

Lafitte, a brilliant young painter from the south of France, two of whose works are exhibited here, has shown in his decorations in public buildings and especially in the home of the eminent art critic, Elie Faure, that the principles of modern painting may be applied most admirably to the medium of pure fresco, that few artists since Michael Angelo have ventured to attempt.

Our exhibition is enriched by the addition of the first production in sculpture of Renoir, a work of beauty and importance. Since this work was completed Renoir has been engaged upon a figure larger than life-size, planned many years ago. His commanding position in modern art is accentuated by the fact that in spite of advanced age and physical infirmities he has mastered a new art and has produced a piece of sculpture that is worthy to rank with many of his creations in oil. The relation of the sculpture exhibited here with his painting is obvious.

The limited space of this preface prevents our doing full justice to all of the other works composing our second exhibition. It would be tempting to dwell on the high purpose of Duchamp-Villon and his bringing to a decorative form the sculptural motives which he has so charged with sentiment or with humor. We should like also to make more than a simple mention of the deep seriousness and sincerity of Chabaud in adhering year after year to the art which he feels to be his own—whatever the developments among his contemporaries. But we are confident that before the splendid painter's-art of Dufy, six of whose spirited paintings represent him here, the manly expression of de Segonzac (complementing the delicacy of his drawings which were shown at our first exhibition this season) and the general excellence of the other examples of modern French art here shown, those of the public who really do care about art will discern for themselves that it is to men like these that we must look for an understanding of the vital art of our times.

CATALOGUE

Lafitte

- 1—Landscape
- 2—Study for a Decoration

Valtat

- 3—The Algerian Woman
- 4—The Red Arm Chair
- 5—The Great Sea
- 6—The Green Garden
- 7—The Well

Véra

- 8—Landscape
- 9—Venus (Study)
- 10—The Judgment of Paris (Study)

Moreau

- 11—Portrait of Madame Allard
- 12—Landscape

Redon

- 13—Orpheus
- 14—Illumined Flower
- 15—Vase of Flowers (gray background)
- 16—Vase of Flowers (pink background)
- 17—Etruscan Vase (Tempera painting)
- 18—The White Bouquet
- 19—Saint John
- 20—Phaeton
- 21—Apollo
- 22—Stained Glass

CATALOGUE—*Continued*

- 23—Pandora
- 24—The Chariot of Apollo
- 25—Spring
- 26—The Closed Eyes
- 27—Head of a Child
- 28—Head of a Woman

Duchamp-Villon

- 29—The Lovers (Bas-relief)
- 30—Woman Seated (Sculpture)
- 31—Parrot (Bas-relief)
- 32—Cat (Bas-relief)

Rouault

- 33—Painted Vase
- 34—Nude (Ceramic Panel)
- 35—Landscape (Ceramic Panel)
- 36—Two Bathers (Ceramic Panel)
- 37—Two Bathers (Ceramic Panel)
- 38—Landscape with Bather (Ceramic Panel)
- 39—Peasant Woman
- 40—Group of Peasants
- 41—Woman
- 42—Decorative Figures
- 43—Poor People
- 44—Woman with a Hat
- 45—Winter

Chabaud

- 46—Clown
- 47—The Circus
- 48—Still-Life

CATALOGUE—*Continued*

- 49—The Quai
- 50—Young Man
- 51—Plowman near Cypress Trees (I)
- 52—Plowman near Cypress Trees (II)
- 53—Wayfarers on a Bridge (I)
- 54—Wayfarers on a Bridge (II)

de Segonzac

- 55—Man Reading
- 56—The Straw Hat
- 57—Woman Reclining
- 58—Landscape

de Vlaminck

- 59—Sail Boats
- 60—The Village Street
- 61—Still Life
- 62—Bouquet
- 63—The Tug

Dufy

- 64—Still Life
- 65—The Promenade
- 66—Panorama of Bormes
- 67—The Studio
- 68—The Belfry of St. Vincent
- 69—The Red Houses

Renoir

- 70—Victorious Venus (Sculpture)



